CD 2010--64

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHOIRS IN CONCERT

MacMillan Singers

Choral Gems through the Ages

Hilary Apelstadt, conductor
Christopher Dawes, accompanist

David Holler, Assistant Conductor and Graduate Associate
Thomas Snell, Choir Manager and Conducting Assistant
Ana Alvarez and Sam Barton, Conducting Assistants

Saturday, October 16, 2010
7:30 p.m. MacMillan Theatre
Edward Johnson Building

2010-11

A joyous music season

PROGRAM

I

Sing unto God (from *Judas Maccabaeus*) — **Georg Frederic Handel** (1685 – 1759)
He watching over Israel (from *Elijah*) — **Felix Mendelssohn** (1809 – 1847)

Ave verum corpus — **William Byrd** (c.1540 – 1623)
Ave verum corpus — **Imant Raminsh** (b. 1943)

Regina coeli, K. 276 — **Wolfgang Amadeus Mozart** (1756 – 1791)
Leslie Bickle, soprano; Jocelyn Fralick, alto;
Anthony Varahidis, tenor; Dmitri Katotakis, baritone

Sicut cervus (Psalm 42: Prima pars) — **Giovanni de Palestrina** (1525 – 1594)
Wie lieblich sind deine Wohnungen (Psalm 84, 2) (from *A German Requiem*) — **Johannes Brahms** (1833 – 1897)

- INTERVAL -

II

Vocal Solos

Les oiseaux dan la charmille (from *Les Contes d'Hoffmann*) — **Jacques Offenbach**
Claire Bellemare, soprano (student of Lorna MacDonald)

To Lizbie Browne — **Gerald Finzi**
Dimitri Katotakis, baritone (student of Darryl Edwards)

She walks in beauty — **Jean Coulthard**
Alexandra Smither, soprano (student of Jean MacPhail)

A wand'ring minstrel I (from *The Mikado*) — **W.S. Gilbert and Sir Arthur Sullivan**
Charles Sy, tenor (student of Darryl Edwards)

Batti, batti, o bel Masetto (from *Don Giovanni*) — **W. A. Mozart**
Elizabeth Polese, soprano (student of Mary Morrison, O.C.)

III

Ubi caritas — **Ola Gjeilo** (b. 1978)
O nata lux (from *Lux Aeterna*) — **Morten Lauridsen** (b. 1943)

Glory to God in the highest — **Randall Thompson** (1899 – 1984)
Gloria (from *The Masque of Angels*) — **Dominick Argento** (b. 1927)

Program Notes

"Choral gems throughout the ages" was conceived as a kind of musical journey through six centuries of choral music, highlighting some of the genre's outstanding short compositions. As this is our first concert together, I chose to begin with repertoire that singers should know because of its inherent beauty, its place in the choral heritage, and its musical characteristics. Each piece is an example of excellent craftsmanship; each has many musical merits that add to the singers' knowledge of choral styles and range of expression; and each is suited to this group of talented young singers as they begin this year as an ensemble.

Opening with two oratorio choruses, we present Handel's majestic "**Sing unto God**" (*Judas Maccabeus*) with its strong thematic statement presented by the altos and then tenors before the entire chorus sings. Its rhythmic energy and polyphony are typical of Handel's writing. Immediately following is Mendelssohn's "**He watching over Israel**" (*Elijah*), work incorporating two contrasting themes, the lyrical first one sung by sopranos ("He watching over Israel"), and the more marked second theme ("Shouldst thou, walketh in grief, languish") which are then combined, as is typical of Mendelssohn's writing.

Two *a cappella* settings of "**Ave verum corpus**" follow, separated by several centuries. Byrd's version, from the 16th century, is a well-known composition, simply set for four voices in ABB form. In contrast, contemporary Canadian composer Imant Raminsh varies the texture, beginning with divisi treble voices and expanding to as many as seven parts. Here, the text is set sectionally, with careful attention to meaning as expressed through rich harmonic changes; a wide range of dynamics and some tempo variance further adds to the drama of this setting. These two settings make a striking pair, moving from the simplicity of the Byrd to the rich texture of the Raminsh.

In contrast to these sustained pieces, Mozart's "**Regina Coeli**" is a quick-paced work accompanied by chamber ensemble, and incorporating a solo quartet in contrast to the entire chorus. With customary clarity in text setting, Mozart writes a truly joyful tribute to the "Queen of Heaven." The solo quartet punctuates the choral texture and is frequently answered by the chorus. Mozart wrote this piece in 1779 while employed by the Archbishop in Salzburg. Unlike his earlier settings of the same text, this one is in a single movement with the text set twice in succession. Notable is his treatment of "ora pro nobis" ("pray for us to God") where he uses sustained chords to contrast with the rapidly moving rhythmic patterns in the rest of the piece. Overall, the mood is one of great exuberance, perhaps reflective of the composer's youth at age 23.

We end the first section of tonight's program with two songs of longing, both Psalm settings. Palestrina's "**Sicut cervus**" (Psalm 42) is actually the first section of a two-part piece and the more frequently performed. Long lines and melismas aptly portray the longing of the deer, a simile for the speaker's desire ("as the deer longs for springs of water, so my

soul desires the Lord"). The ebb and flow of the independent and imitative vocal lines combine to form this rich harmonic work that has earned its place as one of the choral gems of the Renaissance. Brahms' *German Requiem* is a landmark composition from which comes the well loved 4th movement ("**Wie lieblich**...") that quotes Psalm 84. This is a stellar example of Brahms' penchant for melodic line and arched phrases, and for harmonic writing that sensitively illuminates the text meaning ("My soul yearns and longs for the courts of the Lord").

After a segment featuring five soloists, MacMillan Singers will continue with two contemporary settings of ancient Latin texts. Ola Gjeilo's "**Ubi caritas**" is a piece that has received accolades in the three years since its composition; it was premiered in the U.S. at the 2007 National ACDA Conference in Miami by Voces Nordicae, a professional choir from Sweden. Upper voices sing the traditional opening chant that the composer then explores harmonically, by layering melodic lines so that the focus is on both vertical and horizontal dimensions. Lauridsen's "**O nata lux**" is taken from his multi-movement work entitled *Lux aeterna*, written 10 years earlier in 1997. This is unmistakable Lauridsen writing with its signature harmonies and chord clusters. Individual vocal lines contain frequent repeated notes that rely on singers' sensitivity to the text so that the musical flow is indeed chant like. Tempo flexibility is another hallmark of this music; many of the phrases end with a ritard.

The final set of compositions pairs Randall Thompson's short setting of "**Glory to God in the Highest**," with Argento's rousing "**Gloria**," from his opera, *The Masque of Angels*. The Thompson is an a cappella setting in ABA form, with the beginning and ending comprising fanfare-like rhythmic declamations in mixed meter and the B section a sustained trio sung by alto, tenor and bass voices. It serves to give the translation for the "Gloria," which is in Latin, and will be linked to it without pause. Argento's writing is melodically angular and always energetic, requiring excellent sense of pitch and constant vocal energy. It begins with an electrifying piano introduction that sets the mood. The opening theme is based on a descending scale with unexpected harmonic shifts, and is later inverted in various voices. The dynamic range is consistently strong, serving to announce the text with great excitement. The closing "Amen" is a jubilant affirmation of the entire text.

Notes by Hilary Apfelstadt

Texts and Translations

Ave verum corpus (Byrd and Raminsh)

Ave, verum corpus
natum de Maria Virgine,
Vere passum immolatum
in Cruce pro homine,
Cujus latus perforatum
unda fluxit (et) sanguine,
Esto nobis praegustatum
in mortis examine.

Hail, true body
born of the Virgin Mary,
Who truly suffered, sacrificed
on the Cross for man,
Whose pierced side overflowed
with water and blood,
Be for us a foretaste
In the test of death.

Regina coeli (Mozart)

Regina caeli, laetare, alleluia:
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia.
For He whom you did merit to bear, alleluia.
Has risen, as He said, alleluia.
Pray for us to God, alleluia.

Sicut cervus (part I) - (Palestrina)

Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te, Deus.

Like as the hart desireth the waterbrooks,
so longeth my soul for Thee, O God.

Wie lieblich sind deine Wohnungen (Brahms)

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigne Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.

How lovely are your dwellings,
O Lord of hosts!
My soul yearns and longs
for the courts of the Lord;
my body and soul rejoice
in the living God.
Blessed are they that dwell in thy house:
they will always be praising thee

Ubi caritas (Gjeilo)

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

O nata lux (Lauridsen)

O nata lux de lumine,
Jesu redemptor saeculi
dignare clemens supplicum
laudes preces que sumere
Qui carne quondam contegi
dignatur es pro perditis.
Nos membra confer effici,
tui beati corporis.

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

Gloria (Argento)

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedícimus te,
adoramus te,
glorificamus te,
Amen.

Glory be to God on high.
And in earth peace towards men of good will.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.
Amen.

UPCOMING CHORAL CONCERTS

Friday, October 22, 2010
My Spirit Sings
Caron Daley and Lori-Anne Dolloff conduct the Master Chorale and Women's Chorus in music by Dryden, Raminsh, Stroope, Glick and Kander.
7:30 pm. MacMillan Theatre.
Tickets: $15 ($10 seniors/students)

Saturday, December 4, 2010
Sing for Joy!
The U of T choirs perform joyous music for the season, including *Magnificats* by Pachelbel and Arvo Pärt and Rutter's *Gloria*, mvt I sung by the combined choirs. Conductors are Hilary Apfelstadt, Caron Daley and Lori-Anne Dolloff.
7:30 pm. MacMillan Theatre.
Tickets: $15 ($10 seniors/students)

Biographies

HILARY APFELSTADT is in her 1st year as Director of Choral Activities and conductor of MacMillan Singers. She began her music education in New Glasgow, Nova Scotia, later moving to Toronto to complete high school. An alumna of the University of Toronto Faculty of Music in Vocal Music Education, she earned graduate degrees from the University of Illinois and the University of Wisconsin-Madison. Her teaching career includes positions in Saskatchewan and Prince Edward Island, as well as in North Carolina and Ohio. From 1993 – 2010, she was Professor and Director of Choral Activities at the Ohio State University in Columbus, where she also served as Associate Director of the School of Music from 2008 – 2010.

Choirs under her direction have performed at regional and national conferences of the American Choral Directors Association (ACDA) and at Carnegie Hall, as well as in Europe. She has conducted numerous honor choirs and festivals throughout the U.S., and as guest conducted in Cuba, England, Austria and Switzerland. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of "Music and the Spoken Word." In June 2011, she will conduct a choral festival at St. Peter's Basilica in Rome. She has presented papers and conducting master classes in numerous professional venues, and serves on the editorial boards of three journals on choral music. As immediate past - president of ACDA, she currently serves on the national Executive Committee. For several years, she sang with the Robert Shaw Festival Singers and recorded two Grammy Award-winning CD's with them in France.

CHRISTOPHER DAWES is a freelance musician, writer and consultant based in the Toronto area who has performed across North America and Europe. Mr. Dawes is in his eighth year serving the choirs and instrumental and choral conducting programs of the University of Toronto's Faculty of Music, and also as a resident composer/musician to the joint theatre/drama studies program of the Sheridan Institute and U of T, based at the latter's Mississauga campus. He has directed Canada's Summer Institute of Church Music (Whitby, Ontario) since 2004, and the Organ Week Concert and Academy of Stratford Summer Music since its inception in 2001.

Christopher Dawes is widely known as a freelance recitalist and accompanist, organist at St. James' Cathedral, Toronto from 1991 and 2003 and founder/ publisher of "Organ Alternatives / OrgAlt.com" during the 1990s. Chris' recent graduate work in Music Criticism at McMaster University (2004-2006) and continuing explorations, publications and paper presentations have focused on Musical Genre. He lives with his wife Marcia and their three children in Georgetown, Ontario. His website is http://orgalt.com.

MacMillan Singers

Soprano

Claire Bellemare	*Québec, Québec*
Leslie Bickle	*Toronto, Ontario*
Jelena Ciric	*Toronto, Ontario*
Elisabeth Hetherington	*Toronto, Ontario*
Julia Morson	*Mississauga, Ontario*
Elizabeth Polese	*Toronto, Ontario*
Brittany Rae	*Calgary, Alberta*
Alexandra Smither	*London, Ontario*
Emily Holly Snellings	*Whitby, Ontario*

Alto

Kristina Agur	*Toronto, Ontario*
Ana Alvarez	*Cali, Colombia*
Hilary Evans	*Sault Ste. Marie, Ontario*
Jocelyn Fralick	*St. Catharines, Ontario*
Whitney Henderson	*Caledon East, Ontario*
Mira Jung	*Bucheon, South Korea*
Lydia Palmer	*Windsor, Ontario*
Michelle Siemens	*Victoria, British Columbia*

Tenor

Peter Bass	*Edmonton, Alberta*
Matthew Gaskin	*Sydney, Australia*
David Holler	*St. Catharines, Ontario*
Sam Moffatt	*Toronto, Ontario*
Alex Soloway	*Ottawa, Ontario*
Charles Sy	*Mississauga, Ontario*
Anthony Varahidis	*Toronto, Ontario*

Bass

Felix Anfin	*Jakarta, Indonesia*
Sam Barton	*Altrincham, UK*
Douglas Brenton	*Bridgewater, Nova Scotia*
Dario Carpino	*Toronto, Ontario*
Andrew Erasmus	*Victoria, British Columbia*
Benjamin Ho	*Toronto, Ontario*
Anatoliy Ivchenko	*Toronto, Ontario*
Dmitri Katotakis	*Toronto, Ontario*
Peter Grant-MacKechnie	*Ottawa, Ontario*
Andre Mina	*Mississauga, Ontario*
Thomas Snell	*Cuyahoga Falls, Ohio*
Aidin Tomosky-Beck	*Ottawa, Ontario*

Instrumental Ensemble for the Mozart "Regina Coeli"

Laura Dangelo – violin I
Colin Repas – violin II
Sam Barton – double bass
Emily Willmon – oboe I
Aleh Remezau – oboe II
Maggie Stephenson – bassoon
Alastair Chaplin – trumpet I
Jacob Shoihet – trumpet II
Christopher Dawes – continuo

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

You Can Help

The Faculty of Music trains performers, scholars, composers, and music educators for the challenges and opportunities that will face them in the 21st century. There is not a day without lectures, master classes and performances of special note. Faculty of Music ensembles provide all our students with practical opportunities to perform and to listen to a wide range of musical repertoire. Intensive classroom and studio coaching by faculty and guest artists inspire our students to explore their musical possibilities.

We rely on donors like you to ensure that these exciting programs continue.

For further information on how you can support the Faculty of Music please contact Bruce Blandford at 416-946-3145 or visit **donate.utoronto.ca/music** to make a gift on line.

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave annual gifts of $1,500 or more between May 1, 2009 and September 1, 2010 in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Peter A. Allen
Aoyama Harp Company
ARIAS: Canadian Opera Student Development Fund
Ann H. Atkinson
John and Claudine Bailey
Florence Barwell
John Beckwith and Kathleen McMorrow
Bel Canto Foundation
Christie and Will Bentham
Ron Atkinson and Bruce Blandford
Harald and Jean Bohne
David G. Broadhurst
Walter and Danuta Buczynski
Glenn H. Carter
Marshall L. Chasin and Joanne DeLuzio
David S. Colville-Reeves
Marilyn E. Cook
Robert Cook
Neil Crory
Gerard Dunnhaupt
Earlaine and Gerard Collins Foundation
Edwards Charitable Foundation
M. Jean Edwards
Susan C. Girard
Peter D. Goddard
Alex Hahn
Ethel Harris
Paul T. Hellyer
John A. Hethrington
Richard and Donna Holbrook
J. Peter and Hélène Hunt
Michael and Linda Hutcheon
J. P. Bickell Foundation
Jackman Foundation
Philip Jackson
JAZZ.FM91
William and Hiroko Keith
Ken Page Memorial Trust
Helen and Arthur Kennedy
David Klein
Eric V. Klein & Kimberly Weisul
Hans Kluge
Ingeborg Koch
Joseph Koenig
Michael and Sonja Koerner
Patricia Kraemer
Victor Kurdyak
Leslie and Jo Lander
R. Douglas Lloyd
V. Lobodowsky
Long & McQuade Musical Instruments
Gillian MacKay
Jefferson and Sally Mappin
Irene R. Miller
Roger D. Moore
Sue Mortimer
Music Toronto
Larry Nevard
Paul and Nancy Nickle
Phillip Nimmons
James Norcop
The Norman and Margaret Jewison Charitable Foundation
Cristina Oke
Christopher D. Palin and Susan E. Middleton
Mary Ann Parker
Wanda Plachta
Brett A. Polegato
Donna Raxlen
Jeffrey L. Reynolds
Shauna Rolston and Andrew Shaw
The Ryckman Trust
Stephen and Jane Smith
Whitney Sinclair Smith
David Smukler
The Stratton Trust
Ian and Kathleen Taylor
Richard Iorweth Thorman
Riki Turofsky
Michael Ukas
William and Phyllis Waters
Victor Weinberg
Daniel Weinzweig
Women's Art Association of Canada
Women's Musical Club of Toronto Centennial Foundation
Lydia Wong
Marina Yoshida
Jacob S. Ziegel

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning.

Lillias Cringan Allward
Kathleen Anderson
Roderick L. Bell
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J. Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton
Victor Feldbrill
Kingsley G. Ferguson
Madeline Field
Julian Fisher
Gary Vincent Fitzgibbon
Anne Geddes
Merle H. Gobin-Valadez
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phylis Ketcheson
Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
R. Douglas Lloyd
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson
Lydia Wong

For information on giving opportunities at the Faculty of Music please contact Bruce Blandford at 416-946-3145.

The Faculty of Music gratefully acknowledges the generous support of our pillar sponsors

Manulife Financial

mbna

TD Insurance
Meloche Monnex